



Répertoire de musique ancienne

Musique anglaise
de style concertant
pour soli, chœur & ens. instr.

Henry Purcell Behold now praise the Lord

SYMPHONY

1st Violin

2nd Violin

Viola

Bass

Organo

This system contains measures 1 through 4 of the symphony. The music is in D major (two sharps) and 4/4 time. The first violin and second violin parts feature intricate sixteenth-note passages. The viola part provides a steady accompaniment with eighth notes. The bass and organo parts play a more rhythmic role with dotted half notes and quarter notes.

5

This system contains measures 5 through 8 of the symphony. The musical texture continues with the first violin and second violin parts showing complex rhythmic patterns. The viola and bass parts maintain their accompaniment roles, while the organo part continues its rhythmic foundation. The key signature remains D major.

10

This system contains measures 10 through 15 of a musical piece. It is written for five staves: two treble staves and three bass staves. The key signature has two sharps (F# and C#). The time signature is 3/8. The notation includes various note values (eighths, sixteens, and dotted notes), rests, and dynamic markings such as *mf* and *f*. Measure 10 begins with a treble clef and a key signature of two sharps. The piece concludes with a double bar line at the end of measure 15.

16

This system contains measures 16 through 21 of the musical piece. It continues with the same five-staff arrangement (two treble, three bass) and key signature (two sharps). The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Dynamic markings like *mf* and *f* are present. The system ends with a double bar line at the end of measure 21.

23



Measures 23-28 of a musical score in D major (two sharps). The score consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The music features a variety of note values including eighth, quarter, and half notes, with some beamed sixteenth notes. Measure 28 ends with a double bar line.

29



Measures 29-34 of a musical score in D major (two sharps). The score consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The music continues with eighth, quarter, and half notes, including some beamed sixteenth notes. Measure 34 ends with a double bar line.

35

Verse

Alto Be -

Tenor Be -

Bass Be -

8

40

8 hold now, praise the Lord, all ye ser - vants of the Lord, be - hold

8 hold now, praise the Lord, all ye ser - vants of the Lord, be - hold

hold now, praise the Lord, all ye ser - vants of the Lord, be - hold

8

47

now, praise the Lord, all ye ser - vants of the Lord; ye that by

now, praise the Lord, all ye ser - vants of the Lord; ye that by

now, praise the Lord, all ye ser - vants of the Lord, ye that by

53

night stand, stand in the house of the Lord, ye that by night stand,

night stand, stand in the house of the Lord, ye that by night stand,

night stand, stand in the house of the Lord, ye that by night, stand,

59

stand in the house of the Lord,

stand in the house of the Lord, ev'n in the courts of the house of he

stand in the house of the Lord, ev'n in the courts of the

65

ev'n in the courts, ev'n in the courts of the house of the Lord our
Lord our God, ev'n in the courts of the house of the Lord our
Lord, ev'n in the courts of the house of the Lord, of the Lord our

71

God.
God.
God.

RITOR.

80

Lift up your hands, your hands in the Sanc - tu - a - ry, and —

Lift up your hands, your hands in the Sanc - tu - a - ry, and —

Lift up your hands, your hands in the Sanc - tu - a - ry, and —

86

— praise the Lord, The Lord that hath made Heav'n and Earth, give thee

— praise the Lord, The Lord that hath made Heav'n and Earth, give thee

— praise the Lord, The Lord that hath made Heav'n and Earth, give thee

91

bless - ing, give thee bless - ing out of Si - on, give thee bless - ing, give thee

bless - ing, give thee bless - ing out of Si - on, give thee bless - ing, give thee

bless - ing, give thee bless - ing out of Si - on, give thee bless - ing, give thee

96

soft

bless-ing out of Si - on, give thee bless-ing, give thee bless-ing out of Si - on

bless-ing out of Si - on, give thee bless-ing, give thee bless-ing out of Si - on

bless-ing out of Si - on, give thee bless-ing, give thee bless-ing out of Si - on

RITOR.

103



Measures 103-109. The score consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The key signature is one sharp (F#). The music features a complex, fast-paced melody with many sixteenth and thirty-second notes, often beamed together. The bass line provides a steady, rhythmic accompaniment with eighth and sixteenth notes.

110



Measures 110-116. The score continues with five staves in the same key signature and clef arrangement. The melody in the upper staves becomes more melodic, with some longer note values and rests, while the bass line remains active with continuous sixteenth-note patterns. The overall texture is dense and rhythmic.

118 10 Parts Verse

The musical score is written for 10 parts, including vocal and instrumental staves. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into a 'Verse' section (measures 118-121) and a 'Chorus' section (measures 122-125). The vocal parts (Soprano, Alto, Tenor, Bass) enter in measure 118 with the lyrics 'Glo-ry be to the Fa-ther, and to the'. The instrumental parts (Violino I, Violino II, Viola, Bass) enter in measure 122 with the lyrics 'Glo - ry be to the Fa-ther,'. The score includes various musical notations such as notes, rests, and bar lines.

Glo-ry be to the Fa-ther, and to the

Glo-ry be to the Fa-ther, and to the

Glo-ry be to the Fa-ther, and to the

Chorus

Soprano Glo - ry be to the Fa-ther,

Alto Glo - ry be to the Fa-ther,

Tenor Glo - ry be to the Fa-ther,

Bass Glo - ry be to the Fa-ther,

Violino I

Violino II

Viola

Bass

124

Son, and to the Ho-ly Ghost.

Son, and to the Ho - ly Ghost.

Son, and to the Ho-ly Ghost.

and to the Son, and

and to the Son, and

and ro the Son, and

and to the Son, and

and

and

and

and

130

As it was in the be - gin - ning,

As it was in the be - gin - ning,

As it was in the be - gin - ning,

to the Ho - ly Ghost. As it was in

to the Ho - ly Ghost. As it was in

to the Ho - ly Ghost. As it was in

to the Ho - ly Ghost. As it was in

136

is now, and ev - er shall be, and

is now, and ev - er shall be, and

is _____ and ev - er shall be, and

the the be - gin - ning, is now, and

the be - gin - ning, is now, and

the be - gin - ning, is now, and

the be - gon - ning, is now, and

[illegible]

148

men,
men,
men, A - - - - - men,
world with - out end. A - - - - - men,
world with - out end. A - - - - - men,
world with - out end. A - - - - - men,
world with - out end. A - men,
world with - out end. A - men,
world with - out end. A - men,
world with - out end. A - men,

153

world with - out

world with - out

world with - out

world with - out end. A - men,

world with - out end. A - men,

world with - out end. A - men,

world with - out end. A - men,

158

end. A - - - - - men, _____

end. A - - - - - men, _____

end. A - - - - - men, _____

world with-out

world with-out

world with-out

world with-out end. _____

163

world with-out end. A - - - - - men.

world with-out end. A - - - - - men.

world with-out end. A - - - - - me,

end. A - - - - - men.

end. A - - - - - men, A - - - - - men.

end. A - - - - - men.

A - - - - - men, A - - - - - men.

A - - - - - men.

A - - - - - men.

A - - - - - men.

A - - - - - men.

A - - - - - men.

Henry Purcell
Behold now praise the Lord

Violino I

5 

10 

15 

22

Measure 22: Treble clef, key signature of two sharps (F# and C#). The melody consists of eighth and sixteenth notes, with some notes beamed together. The measure ends with a quarter note G#4.

29 

35



35

40 31

A musical staff in treble clef with a key signature of two sharps (F# and C#). The staff contains a single whole rest, indicating a full measure of silence.

102

Musical notation for measure 102. The staff is in treble clef with a key signature of two sharps (F# and C#). The melody consists of eighth and sixteenth notes, with some notes beamed together. The measure is divided into four equal parts by vertical bar lines.

107

107

113

Measure 113: Treble clef, key signature of two sharps (F# and C#). The melody consists of eighth and sixteenth notes, with some notes beamed together. The measure ends with a double bar line.

128

3

Musical notation for measures 128-131. Measure 128: Treble clef, key signature of two sharps (F# and C#), 4/4 time. Notes: quarter rest, quarter rest, quarter note D4, quarter note E4. Measure 129: Treble clef, key signature of two sharps. Notes: quarter note F#4, quarter note G4, quarter note A4, quarter note B4. Measure 130: Treble clef, key signature of two sharps. Notes: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 131: Treble clef, key signature of two sharps. Notes: quarter note F#4, quarter note E4, quarter note D4, quarter note C4.

138

Musical notation for measures 138-141. Measure 138: Treble clef, key signature of two sharps (F# and C#), 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Measure 139: Notes: D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Measure 140: Notes: A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter). Measure 141: Notes: E6 (quarter), F#6 (quarter), G6 (quarter), A6 (quarter). A fermata is placed over the final note (A6).

154

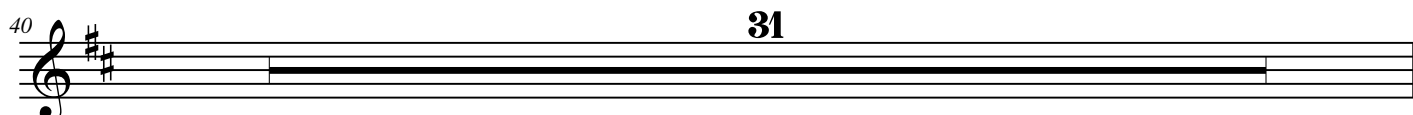
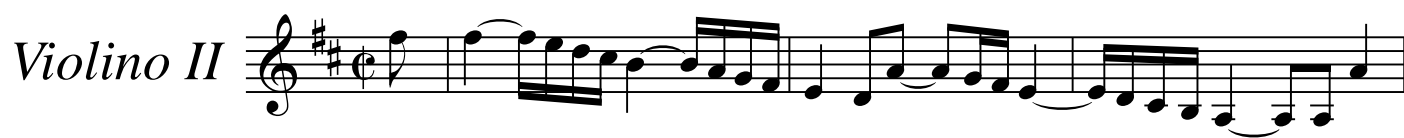


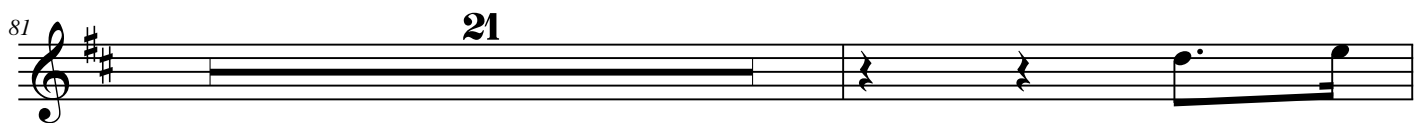
162

Musical notation for measures 162-167. The key signature is D major (two sharps). The melody begins with a treble clef and a common time signature. Measure 162 starts with a quarter rest, followed by a quarter note D5, an eighth note E5, and a quarter note F#5. Measure 163 contains a quarter note G#5, a quarter note A5, and a quarter note B5. Measure 164 has a quarter note C6, a quarter note B5, and a quarter note A5. Measure 165 features a quarter note G#5, a quarter note F#5, and a quarter note E5. Measure 166 consists of a quarter note D5, a quarter note C5, and a quarter note B4. Measure 167 ends with a quarter note A4, a quarter note G#4, and a quarter note F#4. The piece concludes with a double bar line.

Henry Purcell

Behold now praise the Lord





Henry Purcell

Behold now praise the Lord

Viola

5

11

18

26

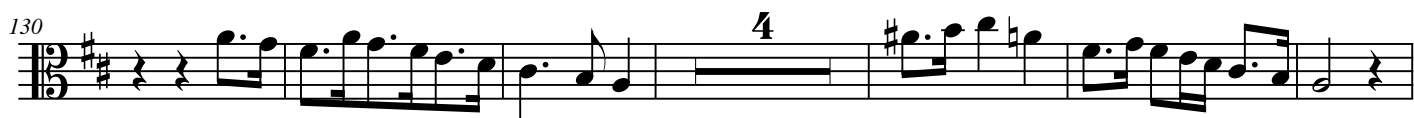
33

40

32

81

21



Henry Purcell

Behold now praise the Lord

Basse

7

14

23

35

40

71

81

31

21

6

102



Staff 102-110: Bass clef, key of D major (two sharps). The staff contains ten measures of music. It begins with a half note D2, followed by quarter notes D3, E3, F#3, G#3, A3, B3, C#4, D4, E4, F#4, G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6, B6, C#7, D7, E7, F#7, G#7, A7, B7, C#8, D8, E8, F#8, G#8, A8, B8, C#9, D9, E9, F#9, G#9, A9, B9, C#10, D10, E10, F#10, G#10, A10, B10, C#11, D11, E11, F#11, G#11, A11, B11, C#12, D12, E12, F#12, G#12, A12, B12, C#13, D13, E13, F#13, G#13, A13, B13, C#14, D14, E14, F#14, G#14, A14, B14, C#15, D15, E15, F#15, G#15, A15, B15, C#16, D16, E16, F#16, G#16, A16, B16, C#17, D17, E17, F#17, G#17, A17, B17, C#18, D18, E18, F#18, G#18, A18, B18, C#19, D19, E19, F#19, G#19, A19, B19, C#20, D20, E20, F#20, G#20, A20, B20, C#21, D21, E21, F#21, G#21, A21, B21, C#22, D22, E22, F#22, G#22, A22, B22, C#23, D23, E23, F#23, G#23, A23, B23, C#24, D24, E24, F#24, G#24, A24, B24, C#25, D25, E25, F#25, G#25, A25, B25, C#26, D26, E26, F#26, G#26, A26, B26, C#27, D27, E27, F#27, G#27, A27, B27, C#28, D28, E28, F#28, G#28, A28, B28, C#29, D29, E29, F#29, G#29, A29, B29, C#30, D30, E30, F#30, G#30, A30, B30, C#31, D31, E31, F#31, G#31, A31, B31, C#32, D32, E32, F#32, G#32, A32, B32, C#33, D33, E33, F#33, G#33, A33, B33, C#34, D34, E34, F#34, G#34, A34, B34, C#35, D35, E35, F#35, G#35, A35, B35, C#36, D36, E36, F#36, G#36, A36, B36, C#37, D37, E37, F#37, G#37, A37, B37, C#38, D38, E38, F#38, G#38, A38, B38, C#39, D39, E39, F#39, G#39, A39, B39, C#40, D40, E40, F#40, G#40, A40, B40, C#41, D41, E41, F#41, G#41, A41, B41, C#42, D42, E42, F#42, G#42, A42, B42, C#43, D43, E43, F#43, G#43, A43, B43, C#44, D44, E44, F#44, G#44, A44, B44, C#45, D45, E45, F#45, G#45, A45, B45, C#46, D46, E46, F#46, G#46, A46, B46, C#47, D47, E47, F#47, G#47, A47, B47, C#48, D48, E48, F#48, G#48, A48, B48, C#49, D49, E49, F#49, G#49, A49, B49, C#50, D50, E50, F#50, G#50, A50, B50, C#51, D51, E51, F#51, G#51, A51, B51, C#52, D52, E52, F#52, G#52, A52, B52, C#53, D53, E53, F#53, G#53, A53, B53, C#54, D54, E54, F#54, G#54, A54, B54, C#55, D55, E55, F#55, G#55, A55, B55, C#56, D56, E56, F#56, G#56, A56, B56, C#57, D57, E57, F#57, G#57, A57, B57, C#58, D58, E58, F#58, G#58, A58, B58, C#59, D59, E59, F#59, G#59, A59, B59, C#60, D60, E60, F#60, G#60, A60, B60, C#61, D61, E61, F#61, G#61, A61, B61, C#62, D62, E62, F#62, G#62, A62, B62, C#63, D63, E63, F#63, G#63, A63, B63, C#64, D64, E64, F#64, G#64, A64, B64, C#65, D65, E65, F#65, G#65, A65, B65, C#66, D66, E66, F#66, G#66, A66, B66, C#67, D67, E67, F#67, G#67, A67, B67, C#68, D68, E68, F#68, G#68, A68, B68, C#69, D69, E69, F#69, G#69, A69, B69, C#70, D70, E70, F#70, G#70, A70, B70, C#71, D71, E71, F#71, G#71, A71, B71, C#72, D72, E72, F#72, G#72, A72, B72, C#73, D73, E73, F#73, G#73, A73, B73, C#74, D74, E74, F#74, G#74, A74, B74, C#75, D75, E75, F#75, G#75, A75, B75, C#76, D76, E76, F#76, G#76, A76, B76, C#77, D77, E77, F#77, G#77, A77, B77, C#78, D78, E78, F#78, G#78, A78, B78, C#79, D79, E79, F#79, G#79, A79, B79, C#80, D80, E80, F#80, G#80, A80, B80, C#81, D81, E81, F#81, G#81, 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